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Journal of the Amateur Photographic Society of Madras.

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EDITORIAL NOTES.

WE have recently been troubled to discover the cause of certain wide and ill-defined dark bands, which developed across plates which were exposed in a particular dark slide. Two such bands, rather wider apart than the width of the strip of wood between the double hinges of the draw shutter of the dark slide, developed across both the plates in the slide. On one occasion the plates had been lying in the slide previous to exposure for about a week, and on the next occasion the plates were left in the slide for two days after exposure. The slide was carefully tested without any translucency being discovered, and indeed the width and the fuzziness of each dark band suggested that they were not due to leakage of light through the cloth hinges. We notice that this subject has been brought before the London and Provincial Photographic Association by Mr. A. L. Henderson, who concludes, from certain experiments which he has made, that these hypersensitive bands were caused by the presence, in the black cloth hinge, of glue which was decomposing probably under the action of moisture in the air. In order to overcome these effects it is recommended that glue which has been precipitated from solution by alcohol, or what is practically the same thing: gelatine, should be used for fastening the cloth hinge to the boards.

OUR Illustration is from a negative by H. H. Ramah Vurmah, the Elayah Rajah of Travancore, who has kindly furnished the following note:—

"The picture subject proposed for the July monthly meeting of the Society in 1895 was "*Dogs*". One of my friends had a family of pretty dogs, and so I called on him with my scenic background and photographic kit. The morning was bright and sunny, and there was a big house conveniently situated throwing on its

western side a long enough shadow to give soft effects. It was very nearly 7-30 A.M. when I began arranging. The background was hung up near the building, with the turf in the foreground representing the river-bank. When hanging up the background (thanks very much for the kind advice of the Judges, who remarked on a previous occasion that the high horizon line detracted from an otherwise excellent picture) I adjusted it to suit the sitter. A small camp-stool was placed near the rock in the background, and I asked the lady to sit; and I arranged the drapery in such a way as to produce the effect of her being seated on the rock. While I was posing the lady and the dogs, the animal shown in the picture with one ear up and the other down, "Toby" by name, was beside me near the camera watching operations, like a veteran general on the field of battle observing the movements of his army. When everything was ready, the plate inserted in the camera, my hand on the lens-cap, and the word of command given to "fire," as if jealous of the others ready for the photo. and not liking to be left out in the cold, he ran up in hot haste and placed himself in the position you see him in the picture. I was extremely loath that such a half-caste should be figured among animals of good breed. But neither coaxing nor force could induce him to get away. Growling most fiercely he showed considerable determination not to relinquish the post he had usurped, and he lay down. The stop was F/11 and exposure as rapid as could be given with the hand. The moment the lens was closed, the twitter of a squirrel was heard on the trees around and off went the whole lot helter-skelter barking."

CAN a lantern slide ever become a picture in the sense that a photographic print can be made pictorial? This is a question which has been raised in our photographic contemporaries at home, and it is one which threatens to develop into the burning question of the season. Some affirm that the thing is impossible, for, even were the manipulative difficulties overcome, there are the conditions of projection and illumination which are serious obstacles to lantern slides advancing to the same position which print photography has reached. They say that people do not want to have cumbrous apparatus and a darkened room before they can view artistic work, and to a great extent this is true. A much greater difficulty is the varying intensity of illumination by which the projected picture is liable to be viewed, thus altering on each occasion of its exhibition the scale of light and the relative tones which the artist has, after most careful thought, selected and produced in his slide-picture. Then there is the size of enlargement to be taken into consideration, which often mars or makes an effect; but even of greater importance perhaps is the surface. The print-maker exercises his artistic judgment as to whether his picture shall be produced on smooth or rough surface paper, and there is a wide choice of grained surface papers; but the lantern screen is practically a fixture. It is true that the difficulty is not insurmountable, inasmuch as the texture of the screen can be varied from rough canvas to the smoothest silk. If however the difficulties consisted merely in the suppression of detail, a little dodging with the objective or the use of a blanket for the usual screen would help to diffuse that microscopic detail which many slide-makers consider an essential quality of a slide, but which is frequently no less offensive in a slide than it is in a paper print; if it be a question of selection of subject or of a particular colour or tint, there would be no difficulty at all; or if the sought for effect is to be obtained by pitching the subject in a "key" which demands that the high lights should be slightly veiled, lantern slide-makers would soon learn that it is an advantage on suitable occasions to break even the golden rule of having absolutely clear glass in their slides for high lights. No doubt this will sound unorthodox in the ears of some, but we utter these doctrines because our experience has taught us the value of breaking this rule sometimes, and we have lately seen the question mooted as to why the high lights of a slide should *always* be represented by clear glass, for its effect is sometimes unnatural. To return to the main subject, if the difficulties in the way of lantern slides advancing to the same position in artistic photography that prints have attained were only those that have been indicated, they would be simply overcome in due course by the laws of demand and supply. But when it is considered that pictorial effect in a print has to be secured, more often than not, by a certain amount of work done upon the negative, by shading certain portions during printing, by sunning down others, so accentuating certain parts while subduing others, by cloud printing,

and by innumerable attempts at proofing until the sought after effect is obtained, then the real difficulties are faced; and to perform these manipulations upon a small lantern plate, in the brief interval of time during which it is exposed, so as to control the resulting image which is invisible all the time, would require something more than the dexterity needed to do the mango trick. There does not appear to be any reason why a pictorial print on paper should not be first made and copied, and a lantern slide produced from the copy. At the same time, there are undoubtedly occasions when negatives are obtained of scenes and of atmospheric effects, which defy improvement by subsequent dodging of the negative or of the print in the printing frame. From such negatives—limited though they may be—it should be possible to obtain pictorial lantern slides; but where pictorial effect must depend to a great extent upon subsequent treatment of the negative, the difficulties in the way of reproducing a lantern slide of equal merit with a paper print seem almost insurmountable. The subject is one which we may confidently hope to see well threshed and sifted before long.

DIFFICULT sitters and babies have never ceased to trouble the photographer, and despite the jumping doll trick at the moment of snapping the shutter, and despite the entreaties of the operator that the sitter should try and look pleasant, annoying failures have been frequent from the serious expressions worn by the adult sitter and from the frightened looks on the baby face at the moment of uncapping the lens. Now this is all to be a matter of the past, for we read an advertisement in the "*Surrey Comet*," of a firm of photographers at Kingston-on-Thames who say that "the difficulty hitherto experienced in obtaining pleasing and natural expressions by photographic portraiture has been successfully overcome by means of a Novel Entertainment which takes place whilst the sitter is being photographed." There is no extra charge for the entertainment, a pleasing expression being the only payment apparently demanded. But our friends North of the Tweed are not to be beaten by such a paltry show as a novel entertainment which sitters may smile at or not as they please; for we read of a Glasgow firm advertising a studio camera having every kind of movement and a "stand which contains a musical box." Here is a device by which variety of expression may be secured at the discretion and will of the operating photographer. From "Annie Laurie" to the "Reel of Tullochgorum" should include a wide choice to suit sitters of all moods; but of course great judgment will be required in the selection of the tune to be played. A doubtful operator can however start his machine at Annie Laurie, letting it play on until the psychological moment arrives when snap may go the shutter. In either case much discretion will be demanded from the photographer himself, but you see it entirely relieves the sitter of the conscious and nervous trouble of smiling when the back of his head is fixed within the iron jaws of a head-rest. Local firms, please note!

IT is probably not so generally known as it should be that most of the "developers" used by us are poisons; as a matter of fact they may all be so classed although some are more potent than others. We are reminded of this fact as we read of an unfortunate accident which ended fatally. A medical man, who was also an amateur photographer, had left some photographic chemicals on a side-board where his wife kept her medicine. In the dark she took up the wrong bottle and swallowed some of the solution containing pyrogallic acid, with the result that she was taken ill and died in a few days. This is probably the first recorded case of fatal poisoning by "pyro.," but it should serve as a warning to amateur photographers not to leave chemicals about, where there is any possibility of their being mistaken for harmless things.

THERE is an outcry just now in the photographic papers against the way in which photographic dealers at home, who are not members of the Pharmaceutical Society, have been hunted down under the Poisons Act for selling scheduled poisons. In this country, there are unfortunately no regulations for controlling the sale of poisons, and although restrictions on the great ease with which the most deadly poisons can be obtained are sadly needed, there appear to be very great difficulties in the way of effectively legislating in this direction. At home the sale of poisons is practically under the control of the Pharmaceutical Society, since only

pharmaceutical chemists may retail or dispense substances which are scheduled as poisons under the Act. The outcry is against this monopoly enjoyed by the Society, which has lately prosecuted photographic dealers for selling scheduled poisons; and it is urged that the Society is working on the principles of a trades union, prosecuting those who infringe the privileges of its members rather than on the ground of protecting the 'public safety' which is the *raison d'être* of the Act. Whatever reasons there may or may not be for such accusations against an institution which has done much public good, it is quite clear that the Poisons Act does not afford the public that safety which it might, since its list of scheduled poisons is very limited and does not include many substances equally poisonous. In this way, a photographic dealer at home may sell silver nitrate, pyrogallic acid, caustic soda, the mineral acids, &c., but not being a pharmaceutical chemist (*i.e.*, a person who has received a certificate of competency from the Pharmaceutical Society) he may not sell potassium cyanide or corrosive sublimate because these are scheduled poisons. The action of the Pharmaceutical Society in prosecuting offenders for doing with one hand what they may with impunity do with the other is loudly protested against and the inclusion, within the scope of the Act, of photographic dealers and others who do not bear the trade mark of the Pharmaceutical Society, is strongly urged.

A MEMBER has suggested "that the Society might get up a photographic excursion during the coming Christmas holidays, with a medal for best result." The idea is an excellent one, and we commend it to our Honorary Secretary. We may however add that we endeavoured to get up such an excursion in 1893, and the scene of operations was to be Vellore, a place which would afford enough interesting work for a dozen photographers working all the morning. The idea was applauded and there was every promise of a large gathering to invade the Fort and the Temples of Vellore; but alas! when the booking day arrived, there were only the proposer and the seconder of the movement to see the thing through and it fell to the ground. We do not mention this little incident with any intention of discouraging our Honorary Secretary from trying again; for on that occasion we believe that many unavoidable circumstances were against the proposal coming to a head at the particular time at which it was mooted. The present seems a more favourable opportunity, and our energetic Secretary will no doubt whip up members if the idea catches on at all.

WE published last month a letter from C. S. M. containing certain suggestions for making the Society's competitions more attractive and for extending and improving the working of the Society. These proposals were brought before the Committee, who have agreed to carry them out as far as possible.

They were briefly that—

(1) A resumé of the competition rules should be printed on the last page of every issue of the Journal.

This we shall do with pleasure.

(2) Marks should be given to exhibitors at monthly meetings, the exhibitor earning the largest total of marks to receive a prize, a small fee being charged for each picture.

The Committee thought that a fee might restrict the beneficial effects of the scheme, and so they have decided not to charge any fee but to award half-yearly a silver and a bronze medal to the exhibitors gaining the highest and the next highest total marks at the monthly competitions. The Judging Committee appointed for the year are to award the marks, and the mark system is to begin from January next. The usual half-yearly competitions are to continue on the same lines as hitherto until further notice.

(3) Local sub-centres should be formed in large stations, where a local sub-secretary would interest himself in collecting pictures for the Society's competitions, in instructing members in need of help and in generally stimulating flagging interest in photographic work, &c.

The Committee thought that the idea was excellent, but much will depend upon the extent to which up-country members will be prepared to help themselves in this matter. The Honorary Secretary will however place himself in communication with members at likely places, and their replies will be awaited with interest. We commend the scheme to the consideration of up-country members, and must leave it in their hands.

OUR Calcutta contemporary has a specially good word for us in its last issue, and we feel very grateful for such kindness. It is particularly encouraging just now, when we are going to press with the last number of our second volume, while a blank third volume stares us in the face. After referring to an intended demonstration of X rays for the first time in Calcutta, while "the benighted presidency (which by the way as an old Madrassee I believe to be in many respects the least benighted of the three) has completely taken the wind out of our sails in this matter as the new rays were demonstrated before the Madras Society months ago," our contemporary refers thus to our journal:—"Speaking of the Madras Society reminds me that their journal, to which some people prophesied a short and inglorious career, is still going strong and improving every month. The September number which lies before me, except that it is not illustrated as usual, is quite the best that I have seen, and is full of instructive and useful matter. One of its supporters has 'dropped into poetry' (would that some of ours would do the same occasionally!) and I make no apologies for reproducing among our extracts in this issue 'The Baby and the Camera,' the first I hope of a long series of Maxims for the Amateur by C. S. M." Thank you Mr. Editor, and we join with you in the prayer for a long life to C. S. M. and his Maxims. Will our "supporter" please take note of this?

IN these days of rapid advance in the improvement of existing methods of illumination, it is difficult to follow with due appreciation the advantages claimed for each invention as it bounds with a blaze into the market. In Madras, the introduction of the incandescent spirit lamp has not, we understand, set the Cooum on fire. Perhaps it is that we in Madras are slow to move fast; but what strikes us as an eminently practical direction in which to extend the use of the incandescent mantle is shadowed forth in a paragraph in *Photography*, which translates a description of an incandescent lamp in which ordinary kerosine oil is burnt. It is claimed for the lamp that it is the first and only incandescent lamp with ordinary kerosine and is made without special generators of gas, warming flame, or previous alcoholic heating. It is stated that a perfectly white and intense light is obtained by using a particular burner, (the "Primus") with great economy, including the cost of renewing the mantle whose mean duration is said to be 1000 hours of incandescence. It is further added that this lamp gives off little heat, and that there is neither smoke nor smell; that it is quite safe, and can be lit like an ordinary petroleum lamp. This lamp appears to embody all the advantages which can be obtained, with a minimum of disadvantages, from the use of kerosine lamps, which will continue to be the general source of house-illumination in this country for scores of years to come. The address of the firm is given as: Societa della Incandescenza a Gas, Galleria Umberto Primo, No. 26, Naples, Italy.

MR. CHAPMAN JONES in a paper published in *Photography* recapitulates the results of his investigations on mercurial intensification, which he had already communicated to various learned Societies.

(1) The black image obtained by the action of ammonia on the bleached image can never be guaranteed as permanent, and the increase of opacity obtained is not always the same.

(2) The method known as "Monkhoven's," in which the bleaching is followed by a solution of potassium cyanide saturated with silver cyanide, merits the same condemnation, for the same reasons, as the ammonia method. This method is recommended in copying black and white subjects, where a dense black deposit with clear parts is wanted in a negative which is not required permanently.

(3) Sodium sulphite as a follower to the mercury bleacher does not often yield an increase of density, and if repeated 'intensification' be performed on the same negative, a considerable diminution of density results. If the sulphite is sparingly used or if the sulphite is much oxidised into sulphate then an increase of opacity may result.

(4) Sodium hyposulphite (ordinary 'hypo.') gives a black image of pure metals, but if the hypo. is used sparingly a deposit of sulphur occurs and the result is a dirty mess.

(5) The last is the only method which is recommended for valuable negatives, that are to be preserved,—redevelopment of the bleached image by ferrous oxalate. Many years' ex-

perience of this method of intensification has convinced Mr. Jones that while it is theoretically perfect, it is practically easy of application (after perhaps a trial or two) certain in its effects, and in every way satisfactory.

THE two photographic exhibitions in London have been the theme of the home journals for the past month, the Royal Society's show at Pall Mall, and the Salon at the Dudley Gallery. The general consensus of opinion is that both shows are very good, both better than previous ones, with a marked tendency to develop more pictorial efforts on the part of the more ancient and scientific of the two societies, the Royal; that while no one exhibitor has shown any very great stride, yet a much greater number of exhibitors show decided artistic tastes and have stepped into the front rank. While these shows have called forth such pleasing admissions of real advance, they have also apparently accentuated the differences and widened the gulf existing between these two great representatives of photographic art.

The Salon includes what may be termed the revolutionary party, many of them former members of the Royal Society, a small band who broke away from the rut in which the older institution had worked and who founded an annual exhibition to demonstrate the pictorial possibilities of photography. They openly avow their adherence to the pictorial aspect of photography to the exclusion of all other kind of photographic work. The Royal Society, on the other hand, adheres to the policy of encouraging every kind of work, though it has no doubt more lately caught some of the pictorial fever from the Salonists. Now what strikes the outsider at a distance is: why cannot two such strong representative bodies continue their work without conflict. The bitterness of opposition seems to become worse each time; and the general tenor of the articles appearing in the journals, which may be called inspired for want of a better word, is to crack up its own show and to disparage the other. It is true that the attitude of the younger party, the Salon, is irritating to the older party, although there is no denying the marked influence which the secessionists have succeeded in exercising over pictorial photography in the past four years, for like the dew of Hermon it has run down even to the skirts of the Royal Society's garments. Be that as it may, the opinions and methods of neither society are likely to be unanimously approved, even by their own adherents, and to widen the already existing gulf seems to threaten a waste of power which might be turned to more effective use in the cause of photography. The introduction or "forewords" to the Salon catalogue are stigmatised as a wholly erroneous assumption that pictorial photography was unrecognised until the Salon was established. We quote a portion of these 'forewords':—"The object of the Salon is to give to pictorial work in photography a place of its own and to set a standard value by which it should be estimated without reference to the conventions and principles established by other graphic methods. The Salon is no longer satisfied that pictorial photography should be a hanger-on to the skirts of abstruse science in optics, chemistry, and mathematics. The examples here exhibited are submitted to the intelligence of the public with full confidence in its recognition that the pictorial application of photography need not, as it did for so long a time in its previous career, degrade truth to the love of fact, &c." From this it might appear as if some people must still feel the needlessness of the old Scottish clergyman's prayer "O Lord gi'e us a good conceit o' ourselves." At any rate the Royal Society people no doubt think so. One paper says "we are glad to note that the Royal Society has not accepted the impertinent suggestion made to it from time to time to relinquish the care of the art side of photography to the self-appointed critics of the Linked Ring." The retaliation is thus worded: "The Royal Society has for its mission the furtherance of photography as a scientific means of copying or reproducing of photography in its every application, &c. How this office is performed by the Royal Society one need hardly point out." Again, "what do we see? What but a high premium placed upon photography of the pictorial class for fear lest the attractiveness of the lusty youngster hard by" (meaning of course the Salon) "should make a difference in the income of nimble shillings at the door." Again referring to the Royal Society's medal (the Salon give no medals but only hang) "No matter that the medal is not won in competition with first-rank workers. Of this the public know nothing." These will suffice to show our readers the bitterness of the strife which is going on around pictorial photography at present.

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"A *HOLIDAY Tour in and around Whitby*" by H. S. Forman is the title of a book published by Messrs. Percy Lund Humphries & Co. It is most profusely illustrated by photographs taken by the author, and it forms a most artistic souvenir of the place. Mr. Forman writes brightly and with warm appreciation of this Yorkshire fishing town and its neighbourhood. The illustrations show what a photographer with artistic taste can accomplish, and they afford a number of good object lessons which repay the trouble of looking into. The book is bound in brown paper covered boards, which for simplicity and effect are marvellous. The illustrations are all printed in a warm red tint, while the paper and printing leave nothing to be desired.

"*Plates and Papers*" by Dr. Stiefel is another of the same publishers' productions. It deals with the manufacture and use of dry plates, short chapters being also devoted to the newer developers. The information as to the manufacture of albumen collodion, platinum, bromide, carbon, and other papers are interesting and cannot fail to be appreciated by many; while the instructions as to printing, toning, &c., are practical.

Messrs. Taylor, Taylor and Hobson have sent as a copy of a booklet, in which they compare the performances of the best lenses of the old type with the best anastigmatic lenses of the type of their well known 'Cooke' lens. The influence on the character of the image of anastigmatism in lenses and curvature of the field is clearly explained. We are requested to recommend our readers to send for a copy of the booklet, and we are pleased to do so.

CHRISTMAS and New Year Mounting Cards.—Messrs. Babajee Sakharam & Co., of Bombay, have forwarded to us samples from their stock of mounting cards for the coming season. The designs are elegant and novel, and the cards are suitable for slipping in prints or for contact mounting. To photographers wishing to mount their prints on artistic cards, for sending to friends at home, cannot do better than write early to this firm. We have not seen anything more suitable for the purpose.

MAXIMS FOR THE AMATEUR.

III.—On taking Portraits.

Some would limit the rash amateur in his scope
To a landscape of cottage and fell,
And would bid him for ever relinquish the hope
In the 'art within art' to excel:

In the art that depicts without point, without line,
In a manner perfection to claim,
Both the face and the form which express the divine
And the soul that illumines the same.

They declare only fools would presume to rush in
Where professionals cautiously tread.
"Amateur! can he judge 'tween a smile and a grin,
"Knows he aught of the pose of the head?"

"Let him caricature what dumb nature displays,
"And distort her again and again;
"For, disdaining the doubtful attentions he pays,
She will silent and passive remain."

But I deem there is 'pose' in a crag or a tree,
And 'expression' in leaf and in stone,
And the limner of these should be artist, as he
Who for portraits a *penchant* has shown.

So, as every beginner is anxious to try
His hand at a portrait or two,
I will tell him, as far as within me may lie,
What he ought, and he ought not, to do.

* * * * * *

First of all, let your sitters be either endowed
With youth, or old age, as the spell
That shall weave you a sentiment hopefully brow'd,
Or of sweet resignation shall tell.

As for babes, and those busy with mundane affairs,
They, as subjects, take rank with the worst;
For the latter are dulled with the world and its cares,
And the former—(see 'Maxims' the first).

No irreverent brother, nor sister, nor those
Whom a closer relationship links,
On the time of the artist should ever impose:
They are much too familiar methinks.

And there's little of chivalry, brilliance or wit
Going a' begging at home on this earth;
So then don't get a brother or sister to sit
Who indulge in contemptuous mirth.

If a man 'take' a maid, or a maiden a man,
Let them cherish, as wealth beyond price,
Just a spark of romance, if they possibly can:
It may melt an expression of ice.

Let them bring as a dower to satisfy art,
E'en a blending of beauty and grace;
While a flavour of rev'rence a tone should impart
To a smiling repose of the face.

* * * * * *

But enough of the sitter—a moment let's look,
Oh my young amateur, at your work;
You must know all the rules as laid down in the book,
Not a detail indeed may you shirk.

Then, with sitter enthroned on a spot improvised
As a studio scanty and grim,
Don't imagine you'll get the expression so prized
With the flippant advice "think of 'im."

To entrap the expression and pose as they veer
Will require all the tact that you know:
You must never let hurry or temper appear,
Nor a symptom of petulance show.

Then the focus may well your endeavours surprise
As you track it with patience and care:

Now it dodges the tip of the nose, or the eyes,
And persistently shuns the back hair.

If the lens be inclined either upward or down,
And the swing of the back out of place,
You induce a glad smile to resemble a frown,
For perspective so alters the face.

* * * * * *

But, suppose the expression, the lighting, the pose,
With the focus, the balance and all,
Have been rendered on glass, then the last of the woes
Of the tyro I now will recall.

'Tis the *pons asinorum*, I very much fear,
Amateurs very seldom can pass.
Say—with negative full in the daylight and clear—
Is retouching fit work for an ass?

How the freckles come out, how the wrinkles extend!
There are pittings and pimples and moles;
Can ever beginner address him to mend
Such a tissue of fissures and holes?

Yes, if spirit so wills, if the artist be there,
He will triumph at last I believe:
'Tis the 'art within art' he must valiantly dare,
Then a portrait at last he'll achieve.

C. S. M.

OUR HOME LETTER.

London is all agog with the two Photographic Exhibitions, and naturally there is a renewal of the controversy as to whether photography is really a pictorial art or not. Photographers of course decided that it was so years ago, and the outside public as a whole, followed in the rear by a select gathering of painters and black and white artists, are gradually bringing themselves to the same stand-point. We need hardly reopen the discussion in a photographic magazine, but turning to the exhibitions themselves we find that in both cases, but especially with the Salon, there is an advance on last year's work in very many respects. Taking the older society first, The Royal, some hundred pictures fewer than last year are shown, but in wisely reducing the exhibits, the council has displayed prudence in judgment, and even now one might be tempted to suggest that a further reduction might have been good policy. Examples of technically perfect photographs are numerous enough, but apart from their mechanical excellence they have really little to recommend them for such a position, still on the whole as gauging the standard reached of technical excellence the exhibition is both useful and instructive to any photographer.

At the Photographic Salon, the exhibition of that organization known as the "Linked-Ring," only photographs having a strong claim to pictorial excellence are admitted, and throughout there is strong evidence of the genuine artist who is in love with visible nature, who has grasped and assimilated her aspects to produce them again from his heart. The majority of the pictures appeal not only to the eye, but to the mind, and fulfil that essential qualification of all true pictures so ably defined by Sir Joshua Reynolds, whose philosophical view of art is summed up in the following words:—"It is not the eye, it is the mind which the painter of genius desires to impress, nor will he waste a moment on smaller objects which only catch the sense to divide the attention and counteract the great design of speaking to the heart."

At the contents of some of the frames one might gaze for a comparatively long time without feeling wearied. I have not space here to allude to even the principal pictures at all lengthily, but I might just mention a few.

"The Oat Harvest" by George Davison, shows us a field with lines of sheafs apparently ripe and ready to be gathered in. In the foreground is a hedge bounding the harvest field, and just in front of it a few clumps of rich field-flowers in bloom. Not a figure is in the scene, but there is no loss of interest on this account.

Eustace Calland has one of the best pictures in the whole exhibition. A common-place subject dealt with in a most masterly manner. Conceive a London suburban street with the ubiquitous handsom cab here and there, some at a standstill, others moving rapidly along, showing the instantaneous nature of the exposure. In the foreground is a small chestnut tree, its bare trunk taking up three-quarters of the height of the print, splitting the picture into two halves. It is just a summer afternoon in London. No one can look at the picture with a cultivated eye and not see the naturalism of it.

A Frenchman, Robert Demachy, has some most charming work of a diversified character. Equally clever at either portrait or landscape his pictures, though modest in size, rivet the attention of all who see them. He touches the high water mark in "October," which represents a lonely shore upon which a handful of grass and a few thistles are growing. These objects fill up the foreground, and from such simple elements a picture of marvellous beauty has been constructed.

Horsley Hinton has some of his characteristic effects of marshes, low-lying land, or desolate sea-beaches, forcibly lighted and accompanied with glorious cloud effects. Craig Annan too, whose name has become familiar, shows that he is not confined to a particular range of subject. His "Eleanore," the title of which is suggested by Tennyson's poem of that name, portrays a maiden wandering in a copse of trees, while not far away, on an eminence, the walls of a castle are dimly outlined. As the poem runs:

When I see thee roam, with tresses unconfined
While the amorous, odorous wind
Breathes low between the sunset and the moon.

These, though, are not the lines which the photographer has inscribed under his picture, for he has selected a few lines from another part of the poem. And so one might go on, for out of the 319 pictures, quite three-quarters have more than a superficial interest, and many of them are worthy of deep and serious attention.

I am glad to see so many photographers devote themselves to its pictorial aspects, and to find each year an advance to higher fields, and an indication of even greater possibilities in the future.

I ought to mention particularly the work of an Indian photographer, S. N. Bhedwar of Bombay, who has eight powerful pictures describing the awakening of spiritual desires in the mind of a young girl, her renouncement of the world, and parting from friends to take up a life of self-denial. There is a wonderful depth of thought and feeling in them, both from the point of view of conception and realization they stand very high indeed.

Turning back the pages of photographic history for a few years, those who have been long enough acquainted with it well remember Fox Talbot's work in the invention of the calotype process. It has been recently proposed to raise a memorial to him at Lacock Abbey near Chippenham, where he resided during the greater portion of his lifetime. The memorial takes the form of restoring Lacock Church, and is a very suitable recognition of his great services in the field of photography.

MATTHEW SURFACE.

PROCEEDINGS OF THE SOCIETY.

Monthly Meeting, held at the Masonic Hall, Mount Road.

Friday, November 6th, 1896.

Mr. F. Dunsterville, President, *in the chair.*

The Honorary Secretary intimated the resignation of Surgeon-Major Farmar-Bringhurst, who is leaving India; also the resignation by Mrs. Chambers of her seat on the Committee owing to her absence from Madras.

Mrs. McNair was elected and consented to serve on the Committee in the place of Mrs. Chambers.

PROPOSAL OF NEW MEMBERS.

Mrs. Chambers proposed and Mr. J. L. Walker seconded—

Mr. J. W. Chambers

Dr. VanGeyzel proposed and Mr. J. L. Walker seconded—

Mrs. Leet Palk

Mr. J. L. Walker proposed and Mr. Dunsterville seconded—

Capt. Swanston

and they were duly elected to be members of the Society.

PICTURES FOR THE DAY.

A large number and variety of pictures of foliage were shown :—2 by Mrs. Elliot, 2 by H. H. The Elayah Rajah of Travancore, 3 by Mrs. McNair, 3 by Miss Speechley, 5 by Mr. J. L. Walker, 5 by Mr. Stoney, 3 by Mr. J. W. Chambers, and 1 by Mr. Middlemiss.

NEXT MEETING.

The Picture Subject is "A DOG", and for the regular meeting after the next, viz., in February, the Picture Subject is "EVENING."

THE ANNUAL MEETING

will be held on the 8th January instead of the usual monthly meeting in that month, when the annual report and the accounts will be presented and other business transacted.

THE ANNUAL DINNER

will be held in January, on a date to be fixed hereafter, and it is hoped that members will keep up this annual function by attending the same.

CORRESPONDENCE.

THE EDITORS OF THE JOURNAL,

Amateur Photographic Society of Madras.

The Colour of Lantern Slides.

DEAR SIRS,—On page 125 of the October Journal you quote some conclusions arrived at by Goderus and Dupont that the colours to be obtained on lantern plates depend upon the quantity of bromide and duration of development and not in any way upon the length of exposure.

I am not at present in a position to make any experiments on the subject, but my experience (and I have made many hundreds of slides on gelatine plates of various makes) has taught me that length of exposure is *the only* way in which the colour can be varied. The instructions formulated by the makers referred to by you are very clear on this point and I quite coincide with all they say.

It is true that increased exposure (together with modified developer) requires longer development and results in a warmer tone, but long development without increased exposure does not have that effect.

My experience is that, if a plate has had what we may call an "ordinary" exposure and it were then soaked in a 10 per cent. bromide solution for 60 seconds, you would not succeed in getting an image at all unless with a very abnormal amount of alkali in the developer and that then the image would always be black or greenish black.

A soaking of an exposed plate in a 10 per cent. bromide solution for 60 seconds would effectually destroy the latent image and you might safely wash the plate and re-expose it; on developing you would find that the first image had disappeared *in toto.*

When the monsoon has paid us his annual visit and photography becomes possible once more, I will make a point of experimenting on this subject and submit the results at a meeting.

MADRAS, *22nd October 1896.*

Yours faithfully,
F. D.

[The promised results of the experiments will be looked forward to with interest. At the same time, the conclusions arrived at by the authorities mentioned were based upon the results of their experiments. Our own experience is that with an "ordinary exposure" the resulting colour of a slide which has been restrained during development is pink.—*Eds.*]

DEAR SIRS,—Can you tell me whether Messrs. Watson & Sons (High Holborn) have any Agents in India? I have one of their Vanneck Hand-Cameras

which is now out of order. I am anxious to have it set right, but do not want the trouble of sending it home.

NARSAPATAM,
28th October 1896.

Yours faithfully,
W. E. L.

[We regret our inability to answer your query, to which we shall draw the attention of the firm referred to.—*Eds.*]

EXTRACTS.

The Question of Development.

BY REV. A. H. BLAKE, M.A.

The beginner is flooded with instructions as to how to develop, and the number of developers which he is persuaded to use would fill a good sized cask if only one dose, sufficient for a half-plate, were made up of each.

Whatever may be the merit of all the various and wonderful productions on the market we are unable to say, in most instances, from experience, but if they do all that their advertisers promise for them they are marvels indeed.

We shall speak here only of two both old and well-tried friends, and those to which very many who have been flirting with these new comers are again returning.

One piece of advice is often given and seldom followed—get to know one developer and *stick to it.* So we shall explain the action and use of pyro with soda or ammonia, and hope that if the beginner has not yet settled down to a developer he will get this mixed up and use it till he understands it well, and then "he will use no other." The first point about the developer I am to speak about is that we mix it ourselves, therefore we know exactly what the ingredients are, can ascertain their different actions, and mix our developer according to the supposed exposure of our plate, or failing any knowledge of what exposure has been given we can mix a tentative developer which will do little harm, and then when masses are out, mix another to suit the state of things which the action of the plate reveals.

Now first of all, what is the object of development? This question we answer in the negative—it is not to produce a pretty or sparkling negative, but a negative which when printed will give the relative tones accurately. We may have a negative of the most brilliant and sparkling character, plain glass shadows, *et hoc genus omne*, but for printing we may find a poor foggy dirty looking article which we should incontinently condemn to execution, give the truer print. We do not *advocate* dirty and untidy negatives but only state a fact.

Our moral is, don't make the negative for its own sake, but only as a means to an end, and that end the finished print which we are to keep in mind all through the different stages from exposure to framing close or with a margin.

Let the beginner just take note of what chemicals it will be requisite to buy, and their probable cost.

For pyro-ammonia development we shall require—

1 oz. Schering's pyro, 1*s.*
1 oz. metabisulphite potash, 3*d.*
1 oz. bromide potassium, 3*d.*
1 oz. liquor ammonia, ·880, 1*d.*

For pyro-soda developer we should recommend the formula given by Messrs. Wratten and Wainwright for their plates, viz:—

Pyro, 1 oz. Schering's, 1*s.*
A little sulphuric acid, 3*d.*
1 lb. of sulphite soda, 1*s.*
1 lb. carbonate of soda (crystals), 6*d.*

To make up the pyro-ammonia developer we shall require three 10 oz. bottles, which we proceed to fill in the following manner, labelling them:—

No. 1, pyro solution, 10 per cent.
No. 2, bromide, 10 per cent.
No. 3, ammonia, 10 per cent.

No. 1.—Put into this bottle the 1 oz. of metabisulphite and several ounces of water, and shake up until all is dissolved; then pour this mixture into the blue pyro bottle, and shake up till dissolved, then pour back into the bottle No 1 and fill up with water. Distilled water is preferable.

No. 2.—Put the ounce of bromide into this bottle and fill up with water, and when dissolved it is ready for use.

No. 3.—Put the ounce of ammonia into this bottle and fill up with water.

Now as to the pyro-soda developer. For this four bottles will be required, two Winchester quarts (80 oz.) and two 10 oz. bottles.

Label the one Winchester quart—

No. 1, Pyro stock solution,

and the other—

No. 2, Soda stock solution.

In the bottle labelled pyro solution put 6 oz. of sulphite soda and about 20 oz. of water, and shake up till dissolved, add 1 drachm of sulphuric acid, and then pour some of this solution into the bottle of Schering's pyro till it is dissolved, then pour back into the Winchester quart and fill up with water.

Into the Winchester quart, labelled "soda solution," put 6. oz. of carbonate of soda and fill up with water.

We will speak of the use of this latter developer first, as it is the easier.

For ordinary use pour 10 oz. of pyro stock solutiou into a 10 oz. bottle, labelled pyro solution, and the same quantity of the soda in a 10 oz. bottle, labelled soda solution. These are for immediate use, and for normal exposures should be used in equal quantities without dilution.

This developer will act energetically and quickly, and is fairly under control. If matters seem to be progressing too rapidly, pour the developer into the glass measure and allow development to proceed for a moment or two without anything on the plate, then return the developer to the dish, repeating the process several times.

Should there be known under-exposure increase the quantity of soda in relation to the pyro, and *vice versâ* should it be known that the plates have been over-exposed.

With this soda-pyro developer it will be necessary to use the alum bath. As soon as development is complete, wash in several changes of water and place in fixing; after fixing is finished, wash well and place in the alum solution (10 oz. of water added to 1 oz. of saturated solution of alum), and keep the plate moving about for a short time and then leave till the next plate is ready for the aluming.

If the alum solution be omitted there is a green tinge on the negative which adds very much to the length of time required in printing, while after alum bath there is more clearness and blackness in the negative.

Let it be taken for granted that in certain cases where time is no object and softness is distinctly required, the alum can be omitted with intent to a certain result.

We shall continue to speak of development with the pyro-ammonia solution and give detailed information on its power and use, at the same time endeavouring to give hints and helps for the beginner on this whole question of the transformation of the exposed plate into a negative, for though it will require time and skill to master its difficulties the beginners' course can be smoothed considerably by advice and help at the start.

It may be convenient at this stage to state what are, generally speaking, the most convenient quantities of developer to make up for the different sizes of plates, so as to avoid, on the one hand, splashes from over-fulness, and, on the other, markings on the negative from too much air getting to the plate during development.

Up to half-plate ...	2 oz.
7½ by 5 ...	3 „
Whole-plate ...	4 „
10 by 8 ...	6 „
12 by 10 ...	8 „
15 by 12 ...	10 „

Before large sized plates are flooded with developer it is well to put them to soak in water, for though it is easy with one sweep to send the developer all over a half-plate, it is not so in the case of 15 by 12, unless the film has had its repellant properties removed by soaking in water.

We spoke last time of the composition of the pyro-soda developer and also gave the formula for the mixture of pyro-ammonia 10 per cent. solutions. We shall now proceed to explain the use of this latter developer and how it may be mixed in different proportions to suit the kind of exposure which we have reason to think that the plate has received.

We have then three 10 oz. bottles—one labelled, No. 1, pyro one, No. 2, bromide; and the last, No. 3, ammonia.

For plates which have received correct exposure it will suffice to put into our measure 30 min. of No. 1, 15 min. of No. 2, and 20 to 40 min. of No. 3 for *each* ounce of developer we have to mix, and fill up to the required number of ounces with water, so that in the case of a half-plate for the development of which 2 oz. should, after a little practice, suffice (use 3 oz. at first), our developer would be—

No. 1 ...	60 minims.
„ 2 ...	30 „
„ 3 ...	40-80 „

and fill up to 2 oz. with water.

It is better always to begin with about two-thirds of the full quantity of No. 3, and add a few minims at a time as required to bring up the image.

Now, as pyro is the density-giver of our developer, and bromide by slowing development helps to give contrast, it is clear that when we have subjects which are already strongly contrasted in themselves, and likely, unless we are careful, to give too strong contrasts, we must reduce these constituents.

Again, when we have subjects in themselves weak and washy, we must increase these in order if we desire to do so to give that contrast which the subject is apt to lack.

The following scale of proportions in relation to the subject has been given by one or two of our leading workers, and may be a guide to the beginner in regulating his developer according to the nature of the expected image.

For strong subjects, portraits, foregrounds, and those having already much contrast in themselves and not requiring it to be brought out by development, but, if anything, to be reduced, the following is recommended :—

No. 1	10-20 minims	to 1 oz. with water.
No. 2	5-10 „	
No. 3	5-80 „	

For medium subjects which do not require either much contrasting or much flattening—

No. 1 ...	20-40 minims	to 1 oz. with water.
No. 2	10-20 „	
No. 3	10-160 „	

For subjects which, being devoid of much contrast in themselves, require help in development—

No. 1	40-80 minims	to 1 oz. with water.
No. 2	20-40 „	
No. 3	10-320 „	

In short, we may sum up these points in a couple of sentences, which should be committed to memory by beginners, that they may have them at their fingers' end in the dark-room, where they cannot be running about to consult note-books and memoranda:

Subjects with strong contrast require very full exposure, reduction of pyro and bromide, and increase of ammonia.

Subjects with weak contrasts require short exposure, increase of pyro and bromide, and decrease of ammonia.

Now, to state in general terms what our object is in the development of our plate.

It is certainly not to produce a pretty, bright, and sparkling negative, with everything clean and bright throughout. Some of the most beautiful, tender effects we have ever seen were printed from negatives that the amateur would throw away in disgust.

The chief aim which is set before us in development is to get the proper density in all the different parts of the negative, so that when we come to print we shall not find, for instance, a *girl's* pinafore showing as a blank white mass, devoid of all detail, when the doorway, the yard, and all the surroundings are fully *printed*-out for toning. Or, again, in the case of a view which contains heavy foreground material, that we may not find this a mass of impenetrable solarisation when the distance has just been brought up to the proper printing density. No; our aim is that the negative shall give us a print with all its parts in due and proper printing relation to one another.

This is called relative density, the density of one part of the negative in relation to the density of another; general density is quite another thing, and may be obtained either by bringing out the detail with a weak developer, and then using a strong one to give density, or the better plan is so to manage development that density is obtained by the time the detail is all out to our satisfaction.

General density should be regulated by the printing process which we intend to use, some processes requiring a thin delicate negative, and others, which much reduce contrast, a strong and vigorous one.

Judging density is supposed to be one of the beginner's great difficulties but really it is very simple, provided we maintain *uniform conditions in the dark-room,* using same make of plates and a constant light; daylight is constantly changing, gas light varies in intensity with the pressure from the main, but a good oil lamp should serve our purpose well, giving a steady, certain light.

Holding our plate up from time to time to our lamp, we shall soon learn what appearance in the case of our own plates will give the amount of printing density which we require in our negative.

The difficulty of this will be immediately apparent when we consider that one portion of the plate has probably received a hundred or a thousand times more exposure than it ought to have done.

Take the case of a pool of water with sunlight glinting on it, and as a foreground a piece of heavy dark foliage and bank in shade. Two seconds might not be an excessive exposure for the latter, while 1-100th sec. might be the proper exposure for the other. How difficult and almost impossible the task of getting these two in proper printing relation to one another; and very skilful development, and possibly the local application of bromide with a camel's hair brush may be necessary in order to achieve our aim, for it is far better, if possible, to get what we aim at by development than to have recourse to all kinds of printing dodges, afterwards, to force our unwilling negative to give us what we have determined at all costs to get.

The chief thing to notice in development is that the portions of the image appear on the plate same as they do in the camera or to the naked eye, so that if one part is much brighter than another then that part should come up first, *e.g.*, the sky in a landscape. A certain time should elapse before the other parts appear in order; tones not differing much should come up about the same time. The shadows, if they are very dark, should come up at the end of the development.

If we bear these thoughts in mind in the dark-room, and notice the gradual building up of the image, from the greying of the sky through the appearance of half-tones to the final stage of detail in the shadows, we shall certainly think it one of the prettiest things in chemistry, and wish we could have it out in the light to examine it more at our leisure and by a better light.

Near subjects coming up bright and clear is a good sign, but distance coming up clear is supposed, on the authority of some of the knowing, to be a sure sign of over-exposure.

The more the high lights are held back the more chance there is for the shadows to gain detail.

The high lights want careful watching to avoid over-density, and we may even have to apply bromide to keep them back. In this way many save their skies, but we are hardly persuaded of the advantage of such a proceeding when double printing is so easy.

Let us repeat again, the great aim in developing is to secure *such a negative that the different parts of the picture will print together in their proper tonal relations.*

Development is a subject upon which chapters and books could be written, and its hardly to be expected that we in our unscientific way can do more than give a few working hints to beginners. Still, there remain even in this manner of treatment a few hints of a general character which we should like to give to the beginner on this subject.

There are those who think that a *great deal* of difference can be got by variations in the developer, but it is to be remembered that no chemicals can bring out what light has not impressed upon the plate, therefore it is far better, if mistakes are to be made, to err on the side of over rather than on that of under exposure. Modern dry plates have a wonderful range of possibility, and allow much latitude, so that although correct exposure is of course best, much over-exposure will not ruin the plate.

There is not very much to be done in development in the way of altering result, except to brighten or flatten the resulting negative.

If the subject be in its nature without much range of one, make the negative dense; if it be inclined to over-contrast, keep the negative a thin one.

For example, to take one of the most likely subjects for a hard negative, the proverbial white house and dark foliage, get the negative in this case thin, and remove from the developer before it has reached what you are accustomed to regard as the average of density.

In mixing the developer, turn to your note-book, consider the conditions there entered: The nature of the subject, having a wide range of light and shade or otherwise, violent contrasts; time of day, mid-day, when all things are flat against one another, or an against-the-light effect with strong contrasts. Remember all you desired to get—a brilliant view, or a soft, gentle, quiet effect—and mix your developer accordingly.

Be most careful to guard against light fog. If you are to exercise full control over your negative, mind that slides, dark-room, etc., are all quite "safe."

But in spite of this we have known times when to actually open the dark-room lamp and expose the whole of the developing plate to the action of the naked light for a few seconds has the most salutary effect in softening a tendency to hardness in a negative, and with use of great judgment this course may, under certain conditions, be recommended to the beginner, provided that he does it deliberately for a set purpose and not accidentally through carelessness when not wishing to do so.

It may be useful here to append the various methods to increase contrast generally given by that master of development, Mr. C. W. Gamble:—

A.—No. 1 ... ... 3 gr.
No. 2 ... ... 3 „
No. 3 ... ... 1½ „

B.—Use hydroquinone with a restrainer.

C.—Immerse the plate in a half per cent. solution of bichromate of potash for a few minutes, rinse the plate, and then develop.

D.—Get the negative as dense as you can, reduce and then intensify.

These are a few mechanical helps to development which ought not to be lost sight of and for want of which many a good negative has been lost.

It may seem a small thing, but it is often really important to have a cover for the developing dish.

Sometimes it is required to give a brilliant negative free from fog, or it may be that the case is one of long-continued development to get up a very rapid snap-shot; we find that a cover, either of a lid of a box, or a black cover which can be bought in the market on purpose, effectively shields the plate from the light when not being examined and prevents fogging the plate unintentionally, for remember, though we advise the beginner sometimes to fog his plate with malice prepense, we never advise him to do so by accident and without his own control.

Then again a very simple thing often neglected, to our loss, is the rocking of the plate. Most elaborate arrangements, costing pounds, can be got, no doubt, to do this work for us, but we prefer our fingers and our stalwart arms, and a 15 by 12 in a porcelain dish does require a stalwart arm. Only let the beginner remember how to rock just sufficient to send a wave of liquid along the plate, but not sufficient to expose any part of the developing plate to the action of air in doing it.

A very simple device but no end useful, and saving much mess, is a lifter, a piece of metal so bent as to lie on the bed of the tray, pass along the side and over the edge, so that a pressure on the forefinger will lift the plate without our fishing about for it in the uncertain light of the dark-room, and often tearing off the film with our nail in so doing, moreover keeping our fingers far freer from pyro stains than they ever were in the days when finger and thumb were kept constantly groping in the developing solution.

When the development is complete let the usual instructions be faithfully followed to rinse the plate well with water before placing in the fixing bath. There is a horrible and peculiar snail-like marking which fixes on some plates during ammonia development, and if the plate be immersed in the hypo with the markings on it they will adhere and become fixtures, but a good wash and, if necessary, a little gentle rubbing with cotton wool will remove them before it is too late.

In conclusion, we heartily wish the beginner success in his dark-room work, feeling that if he takes pains to master matters there and really understands what it is he is trying to get—not pretty negatives, but well-graded, good printing ones—he will save himself an infinity of trouble in the after work.

It often used to puzzle us why in a certain school of photography in the metropolis they always began their instruction with a printing class—it seemed like putting the cart before the horse—until we realised that one must know what sort of negative one wants to get to give a good print before one can set to work to get it, and that it is really the wisest course to teach the beginner "*what*" negatives yield "*what*" prints before setting him to work to make them.

Moreover, a thorough knowledge of printing processes is most useful in the dark-room, as supposing we say to ourselves, "This subject which I am now about to develop will probably have to be printed on C C platinotype, or, on the other hand, in solio," we shall make a thin, delicate negative, full of detail, or otherwise, as the case may require.

There is another question which may be asked by the beginner, "What alteration will it make in the resulting negative if I have a very dilute or a very strong developer?" The difference is chiefly one of time. The stronger developer will act more quickly and give a final result with perhaps greater density in the long run than the weak one. Here, again, is a power in the hands of the operator who desires to control his final results and work intelligently in the dark-room to given ends, and not allow the plate to give him, in reply to his flooding with a certain mixture called a developer, just what result it likes.

We suppose that in the dark-room the axioms of practice will be: Accurately measure solutions; careful manipulation; the right developer to suit the exposure; the whole to be mixed in each case—as each development is a fresh problem in itself—with a plentiful supply of brains.—*The Amateur Photographer.*

List of Members whose Dark Rooms are available for use by Members of the Madras Amateur Photographic Society.

J. L. VanGeyzel, Dare's Gardens, Chetput.
J. L. Walker, Holloway's Gardens, Pantheon Road.
T. P. S. Nagaratnam, 47, Malayappen Street, Black Town.
Surg.-Col. P. H. Benson, Bangalore.
E. Maennig, Buckingham House, Tranquebar.
M. Sivasawmi Naidu, Mayfield House, Trivandrum.

NOTICES.

Members of the Madras Amateur Photographic Society are permitted to use this column free of charge for two insertions of each advertisement—all subsequent insertions of the same being chargeable at 2 annas a line. When an advertisement becomes liable to this charge, it will not be inserted unless a postal order or stamps to the value of the charge are previously sent, addressed to Graves, Cookson and Co., Scottish Press, Mount Road Branch, Madras. Advertisements received up to the 5th of each month will be inserted in the next issue of the Journal; those received after this date will be held over for the subsequent issue.

Subscribers, and others who are not regular dealers, may make use of this column for advertisements by paying at the rate of 3 annas a line.

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Entrance Fee, Rs. 5.—Annual Subscription, *for Resident Members Rs. 15, for Up-country Members Rs. 12. Members joining after 31st May pay Half-year's Subscription.*

Candidates for Election—*should be proposed by one member and seconded by another; and they will be ballotted for at the following meeting.*

Ordinary Meetings—*of the Society are held on the first Friday of each month at 6 p.m., and members are at liberty to introduce visitors.*

Letters to the Editor—*should be addressed care of Messrs. Graves, Cookson & Co., Scottish Press, Mount Road Branch, Madras.*

Letters to the Honorary Secretary—*should be addressed to Holloway's Gardens, Pantheon Road, Egmore, Madras.*

Letters to the Honorary Treasurer and Remittances—*should be addressed to care of Messrs. Best & Co., Madras.*

Communications regarding the issue of the Journal—*should be addressed to the Publishers.*

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